



LISA BRESLOW
Cityscapes / Landscapes

LISA BRESLOW, a native of Long Island, New York, has been painting for more than twenty years. She studied first under her father, George Breslow, and then at the School of Visual Arts and the Arts Students League, both in New York City where she continues to live and work. Early in her career she was the recipient of two prestigious Pollock-Krasner Foundation Grants and served residencies in Connecticut and Scotland. She has been included in numerous group shows and more than ten solo exhibitions in New York galleries. She also has a growing list of commissioned works from corporate clients such as Tiffany & Co. and General Electric, as well as private collectors in the New York area. This is her first solo museum exhibition.

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April 22 - May 29, 2011

The paintings and monotypes of Lisa Breslow display a confident integration of American landscape traditions coupled with a very modern sensibility of the everyday. Her work can be divided into two distinct modes of expression: a moody Tonalism of muted colors and related hues in many of the landscapes and a brighter, complex realism in the more recent cityscapes. Each body of work is at once conscious of the historical precedents and expressive of the artist's contemporary experience.

Glancing at the titles of her work, we note a consistency of phrases like *Central Park Late Spring* or *Chelsea Morning* or *Long Island City Street 2*. The names reveal the artist's connection to an actual place and time or season. These paintings are a chronicle of her experience in the city. The places and the environment are recognizable but they have a strong personal inflection. We also see a New York City that is affected and altered by nature, by the seasons, and by the meteorological changes of the day. It is not a gritty or noir city but a place where people walk, live, and work.

Other works have titles like *Nocturne 4* and *Nocturne 5*. The names reflect Breslow's historical sensibility and her inclination toward a personal connection to place. The term *Nocturne*, famously employed by James MacNeill Whistler among others, denotes a night or late evening scene with connotations of somber or reflective moods.

Many visitors may be familiar with the traditions of Plein Air painting and see affinities between that method and Breslow's art. Certainly her interest in landscape and ability to capture the effects of light link her to this style but actually Breslow creates her paintings in the studio referring to sketches and photographs she has made in the field. The final works are the result of extensive effort with the deft actions of the artist clearly evident.

CHECKLIST:

Dune Break, 2000, Oil on panel

Island Bay, 2002, Monotype

Meadow 2, 2003, Oil on panel

Clouds Moving Seaward, 2005, Oil on panel, Private collection, Maryland

Heartland, 2005, Oil on panel

Water's Edge, 2005, Oil on panel

Central Park 11, 2007, Monotype

Long Island City Street 1, 2008, Oil and pencil on panel

Long Island City Street 2, 2008, Oil and pencil on panel, Collection of Joseph and Robyn Field, New York

Nocturne 4, 2008, Monotype

Nocturne 5, 2008, Monotype, Private collection, New York

Still Lake 15, 2008, Monotype

West Village Street 2, 2008, Oil and pencil on panel

Winter Night Central Park Lake 2, 2008, Oil and pencil on panel, Private collection, Maryland

West Village Street, Winters Day 2, 2009

Central Park Late Spring, 2010, Oil on panel, Private collection, New York

Chelsea Morning, 2010, Oil on panel

Flowers in a Glass 1, 2010, Oil and pencil on panel, Private collection, New York

Looking West, 2010, Oil and pencil on panel, Private collection, New York

Summer Haze, 2010, Oil on panel, Collection of Brandon & Debra Marcoux-Tully, New Jersey

West Village Street, Winters Day 3, 2010, Oil and pencil on panel, Private collection, Maryland

Cover images, left to right:

Heartland, 2005, Oil on panel, 8 x 8 inches, Courtesy of Kathryn Markel Fine Art, New York

Flowers in Glass 1, 2010, Oil on panel, 12 x 12 inches, Private collection, New York

Central Park Late Spring, 2010, Oil on panel, 12 x 9 inches, Private collection, New York

Unless noted, all works in the exhibition are Courtesy of Kathryn Markel Fine Art



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